In Tune

Words on Music

MARCH - APRIL, 1992

Volume II Number 4

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and much more!

Department of Music
University of Alberta

Message from the Chair

In the last issue of In Tune I mentioned the difficult financial circumstances members of the University of Alberta community are having to face and promised that I would have something more to say on the subject. At this time we still do not know the details of this year's budget. We do expect it to be a difficult process.

But while we agonize about what to cut and what the implications for our programs will be, we sometimes need to be reminded of why we are here and what we are doing. Such a reminder has come to me in my visits to a number of community colleges over the past few months. There I met at least a half dozen former students who are leading busy and productive lives, teaching, performing, and enriching the communities they have adopted as their homes. And as I scanned our alumni mailing list recently I encountered the names of many more past students who we know have put their training to good use in a variety of ways.

In Tune:
Words on Music
is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, 492-3263.
Letters to the Editor are welcome.
Editor-in-Chief: W Berg.
Managing Editor: B Musselman.

In a card that is sent out to graduating students from the Department each year I wrote the following:

"In civilizations not encumbered with the overburden of cultural and technological baggage that we have to cope with, really important ideas are sung, danced or played. In other words, you have chosen and been trained in an art that is fundamental to being human. We wish you well as you go out to sing, dance, and play, and as you teach others to do what is really important."

There in a nutshell, I like to think, is the reason for what we do, for examinations, recitals, theory assignments, publications, and all the other things that keep us busy from day to day. The challenge for us is to keep on doing this important task with fewer resources from the usual sources. This is where friends of the Department, and especially alumni, can be of assistance. Over the past two months we have been gratified to receive donations from a variety of donors, including a recent graduate. We are also open to ideas about how best to meet the needs of past, present, and future students. In 1995 it will be 50 years since the Department of Fine Arts was established at the University of Alberta, and 30 years since the the Department of Music was established. Perhaps it is time to celebrate! If you have ideas, please let me know.

Finally, we will be saying farewell to two colleagues who have served the Department for many years. Although he will continue to teach part-time for the next two years, Michael Bowie will be retiring at the end of this academic year and moving to Victoria. Alfred Fisher will be going to Queen's University this summer to take up a new challenge as Director of the School of Music. We wish them and their families well.

Wesley Berg

Telephone Changes

The Department of Music General Office has made several changes in their telephone service and can now be reached by FAX machine. The Department's FAX number will be 492-9246.

In order to add this service to our telephone system we have had to discontinue the following number: 492-3907.

Current commonly used telephone numbers:

General Office: 492-3263,
Music Resources Centre: 492-5708, FAX: 492-9246

Profile: Debra Ollikkala

What do the following have in common: an early desire to follow a career in nursing, an accomplished musical career that belies her youth, a passion for carrot gardens, and an immaculate office that is the envy of her more slovenly colleagues? The answer is this month's profiled personality, Professor Debra Ollikkala.

Born and raised in London Ontario, Debra studied piano as a child and in grade 11 started voice lessons. Although she at first had thoughts of a career in nursing, all aptitude tests pointed in the direction of music. Nursing's loss was music's gain as she went on to receive her Bachelor and Master of Music Degrees in Vocal Literature and Performance from the University of Western Ontario. After graduating in 1978 she taught voice and conducted choral ensembles at the University of Western Ontario and later at Algoma University College in Sault Ste Marie. Before starting her DMA work, she combined her love of music with her love of travel and went to England for one year where she studied voice at Trinity College and sang in the London Symphony Chorus and the London Philharmonic Choir. In 1986 she began doctoral studies in Choral Music at the University of Illinois under the direction of Dr. Don V Moses and is currently preparing to defend her thesis this summer. Entitled "G.P. da Palestrina: A Study of His Paraphrase Masses Based on Antiphons," her thesis evolved from an earlier choral literature paper. The thesis is an examination of Palestrina's paraphrase technique, as well as his compositional structure in terms of modality and cadences.

Debra joined the Department of Music at the University of Alberta as Assistant Professor of Choral Music in July 1989. With her warmth, sincerity, and energy she quickly became an integral part of the department. She is presently director of the University of Alberta Concert Choir, makes regular singing appearances on stage as a soloist, and also teaches classes in conducting skills and music history.

As a conductor, Debra enjoys choral works with orchestra because of the rich color palette and because it provides the singer with the challenge of understanding oneself as part of the orchestral fibre as well as understanding the music through the broader use of materials which unify the overall piece and its performance. She also enjoys the challenge of a cappella music because the music is more exposed and refined, and requires such a high degree of precision. She has no specific preference as to the types of

Debra with husband Rob

Ollikkala Profile continued

pieces she chooses to conduct, as long as the settings are intelligent and accessible. However she does tend to favor larger ensemble works of the Romantics and contemporaries, as well as the Swedish composers and Benjamin Britten.

Her tastes in the arts outside of music show certain parallels. In paintings she looks for texture, lines, balance and light and enjoys the works of artists such as Rembrandt, Dali, Monet and Manet. In poetry she looks for pieces that exhibit an understanding of the human condition, showing something of the individual lives of the poets themselves.

In literature her tastes tend toward Russian writers such as Dostoyevsky, Tolstoy, and Solzhenitsyn.

Outside of the arts her varied range of interests include swimming, cross-country skiing, and camping in the mountains and especially on the north shore of Lake Superior. Despite a busy schedule, she makes time to jog three times per week, and finds relaxation at home in sewing and cooking, traditional roles she describes as being very therapeutic. She and her husband Rob, to whom she has been married for over fifteen years, recently bought a house. No doubt this spring will find her in the back yard planting a large crop of carrots, her favorite veggie.

As for future goals now that work on her dissertation is nearing an end, thoughts of a trip to Hawaii are near the top of her list. She also plans to broaden her awareness of history and conducting through more reading and listening to music. She would also like to expand further some day certain chapters of her thesis and previous papers written in graduate school, especially composer studies on Stravinsky and Poulenc. More choral voice adjudicating and clinician work are future goals as well.

by Denise Lucyshyn

Tomlinson harpsichord

Craig Tomlinson, harpsichord builder and Richard Troeger, faculty member.

Harpsichord Acquisition

With the acquisition of a new harpsichord, the Music Department celebrates the third in a series of recently acquired keyboard instruments. Last year saw the debuts of two others: the magnificent Hamburg Steinway concert grand piano, selected in Switzerland by Professor Helmut Brauss, and a clavichord by Ronald Haas, chosen by Professor Richard Troeger.

The Music Department's harpsichord will receive its formal debut in Convocation Hall on March 15 at 8 pm. Professor Troeger, a Canada Research Fellow and specialist in early keyboard music and instruments, will perform a varied program of music from the sixteenth to the twentieth century. The composers to be heard include John Bull, Girolamo Frescobaldi, Domenico Scarlatti, Daniel Pinkham, Francois Couperin and JS Bach. Dr. Troeger comments, "I considered another all-Bach recital, as when I debuted the new clavichord in March of 1990; but I thought that a more diversified program would really put the harpsichord through its paces and show its versatility. In any case, I've included Bach's *'Goldberg' Variations* for the second half of the concert, and that demands nearly everything that the harpsichord (not to mention the player!) has to give. Of course, with over three hundred years of repertory, no one harpsichord can do equal justice to all styles, but the Department is lucky to have acquired an instrument that is both so fine and so versatile as this one."

The instrument in question was built by Craig Tomlinson of Vancouver, one of the finest of today's makers of historically-based keyboard instruments. After several conferences at which various builders were considered, a decision was made to send Professor Troeger to Vancouver, where he was able to see a number of harpsichords by Craig Tomlinson and make a decision as to the style of instrument best suited to the Department's needs. "The primary requirement, as already decided at Department conferences, was that the instrument possess two keyboards and a full five-octave range," says Troeger. "But there were different national styles of building in the Baroque era. French-style harpsichords have been a popular model for many modern builders, and Craig builds first-rate, sumptuous instruments in that manner. There are also Flemish and English styles; but the most flexible, and best geared to concert-hall use, seems to be his German-style model, based on an original made in 1728 by Christian Zell of Hamburg. I have played a number of reproductions of that instrument, and Craig's is certainly one of the finest I've encountered. It has a wonderfully deep resonance, and handles a wide range of repertory convincingly. Such flexibility is not always the case with some French-style instruments, for instance, that sound wonderful for French music but often lack a certain punch for Bach and Scarlatti."

The new harpsichord is as handsome in appearance as it is in sound. The exterior is painted in a delicate shade of brown with overtones of maroon; the exterior is highlighted by bands in gold leaf and a complex, gilt molding that runs along the bottom edge. The interior is veneered in dark oak, with inlaid patterns above the keyboards. The stand is carved in oak, with eight legs and a graceful pattern of stretchers to connect them.

The concert on March 15 is the official debut, but the instrument received a "sneak preview" in October, when it appeared (with a clavichord and three pianos) in a lecture-demonstration by Paul Badura-Skoda, assisted by Professor Troeger. "That was my first opportunity to hear it in Convocation Hall," says Troeger, "and I was delighted to hear how the sound carries and in fact develops at a distance. Many fine harpsichords focus their tone at a point beyond the capacity of a normal room, and this is fortunately one of that type: ideal for concert use."

"It has a wonderfully deep resonance, and handles a wide range of repertory convincingly."

Faculty Activities

Leonard Ratzlaff was guest conductor of Pro Coro on December 15th and will be conducting the Edmonton Symphony Orchestra and the Richard Eaton Singers in two performances of Mendelssohn's *Elijah* on February 6 & 7 at St Joseph's Basilica. Dr Ratzlaff was selected to participate in the 2nd Annual Robert Shaw Choral Institute sponsored by Carnegie Hall in January. The week culminated in a performance of Beethoven's *Missa Solemnis* with a choir of 150 singers from all over North America, under the direction of Robert Shaw... **Stéphane Lemelin** performed with the Montreal Symphony Orchestra on February 4 & 5 and with the Manfred Trio for several February concert dates in Ontario, which were recorded for broadcast by CBC Arts National. Dr Lemelin performs with the St Lawrence Quartet in Convocation Hall on March 12, and on the opening concert of the Eckhardt-Gramatté competition in Brandon March 15...

William H Street visited the Medicine Hat and Grande Prairie Colleges giving recitals and masterclasses during February, and then travelled to Chicago for more of the same. **Fordyce Pier,** currently on study leave from the U of A, gave a recital at an abbey, Prämonstratenserabtei, in Hamborn, Germany in December and taught in Nice, France at the Université Canadienne en France for the first term and is now staying in Paris... In January **Wesley Berg** visited the campuses of Keyano College in Fort McMurray and Medicine Hat College to discuss transfer credit arrangements and other matters. While in Medicine Hat he gave a lecture in the College's noon-hour lecture series... **Alexandra Munn,** Professor emeritus, will give piano master classes at Medicine Hat College February 8 &9. She has been invited to teach at the Johannesen International School of the Arts in Victoria, B.C. from July 9 to 29th...

Killam Post-Doctoral Fellowship holder, **Jolanta Pekacz,** was invited to present lectures in November, 1991 and February, 1992 at Michigan State University. In January, she presented a paper during the Canadian-Polish Youth Workshop at the U of A and in February she took part in a conference organized by the Consortium on Revolutionary Europe at Auburn University in Alabama... **Violet Archer** has been concentrating much of her energies on composing music for young performers and has had many of these works published by several publishing companies during the past few months. She has enjoyed premieres of these works in Toronto, Ontario and Fairbanks, Alaska. Dr Archer's *Sinfonietta* will be performed by the Calagary Philharmonic Orchestra in February. Two performances of her song cycle *If the Stars are Burning* will take place in London and Bilbao, Spain.

Student and Alumni Activities

Todd Braye (BMus 1988) is currently teaching piano at Sherwood Music Studios in Sherwood Park and working as an aide for a young disabled adult. He also assists directing youth choirs at church and is an active composer. Todd has been accepted into a Master of Religious Education program at the Canadian Theological Seminary in Regina, Sask. beginning in Sept. 1992... Master of Music student, **Barbara Ritz,** and Bachelor of Music voice students **Melanie Cherniwchan** and **Elizabeth Sommer,** performed during an evening of music and strudel as part of the Young Artist Platform Series *Schubertiad* at Lejano Hall on Jan 31... **Julie Kehler** (BMus, 1979) is organizing a memorial concert for folksinger Joan McIssaac on March 28 at Chinook Theatre... **Michel Gervais** (BMus, 1978) was recently appointed music director of Notre Dame Cathedral in Paris, France... Master of Music candidate in organ performance, **Richard Vander Woude,** will perform on the Sunday's at 3 Organ Series May 3 at Robertson-Wesley Church in Edmonton.

Visiting Artist: Jeff Bradetich

Proclaimed by the New York Times as "the master of his instrument," Jeff Bradetich is regarded as one of the leading performers and advocates for the double bass in the world today. He made his concerto debut with the Oregon Symphony Orchestra at age 16, gave his New York debut in Carnegie Recital Hall in 1982, released his first solo album on Golden Crest Records in 1985 and gave his London debut in Wigmore Hall in 1986. He has won many major solo competitions, including those of the Civic Orchestra of Chicago and the National Young Artists, performed at many of the major U.S. summer music festivals and has been featured on radio and television throughout the U.S.A. and Europe, including CBS TV, National Public Radio, BBC TV in England, and the Voice of America worldwide. Mr Bradetich plays a 1767 Guadagnini double bass.

After graduating from Northwestern University in 1980, Mr Bradetich was appointed to the faculties of the University of Michigan and the Interlochen Arts Academy, posts he held until joining the faculty at Northwestern University in 1983. In addition, he was the Executive Director of the International Society of Bassists from 1982 - 90 and editor of its magazine from 1982 - 88.

Mr Bradetich was awarded a 1987 Solo Recitalists Fellowship Grant from the National Endowment for the Arts, has been selected to the Illinois Artstour roster by the Illinois Arts Council for six consecutive seasons and has also received two Chicago Artists Abroad grants to sponsor international tours. He has recently been added to the roster of Urban Gateways, the largest Arts in Education organization in the United States.

Mr Bradetich has recorded three albums of music for double bass and piano with his wife, Judi Rockey Bradetich: *New Horizons* - a collection of high-powered virtuosic music; *Christmas For All To Hear* - a collection of the traditional songs of Christmas; and *Broadway For All To Hear* - including many of Broadway's greatest hits.

He is co-founder of *Music For All To Hear* ™, the first company ever to record music especially arranged and acoustically prepared for the hearing impaired. His pioneering work in this field has helped to bring music into the lives of thousands of individuals with hearing loss.

Mr Bradetich will present a recital in Convocation Hall on Wednesday, March 4, at 8 pm. See program previews for details. During his visit to Edmonton Jeff Bradetich will also present master classes at Spruce Avenue School on March 5 and 6. Contact Patricia Brine at 436-0812 for masterclass information.

Jeff Bradetich

Encounters IV

Sunday, March 22, 1992 at 8 pm
in Convocation Hall

Program:

Alban Berg
Four Pieces for clarinet & piano, op. 5
Dennis Prime, clarinet, Roger Admiral, piano

Johann Sebastian Bach
Passacaglia & Fugue in C minor, BWV 552
Marnie Giesbrecht, organist

Patrick Cardy
Tango! for clarinet, violin & piano
Dennis Prime, clarinet, Norman Nelson, violin
Marnie Giesbrecht, piano

William Walton
Façade Poems by Edith Sitwell
Carl Hare, speaker, Shelley Younge, flute
Dennis Prime, clarinet, Charles Hudelson, clarinet
William H Street, saxophone, Alvin Lowrey, trumpet
Brian Jones, percussion, Colin Ryan, violoncello
Malcolm Forsyth, conductor

March 1992

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4 12:10pm Noon-Hour Organ Recital with organ & percussion 8:00pm Visiting Artist Recital: Jeff Bradetich, double bass both in Convocation Hall	5 3:30pm Visiting Lecturer: Howard Mayer Brown, Chicago in rm 2-32 Fine Arts Bldg.	6	7
8 8:00pm Academy Strings Concert, Norman Nelson, director in Convocation Hall	9	10	11	12 3:30pm Lecture: Jolanta Pekacz, rm 2-32 Fine Arts Bldg. 8:00pm Visiting Artists Recital: St Lawrence Quartet in Convocation Hall	13	14 8:00pm Opera Workshop Recital, Josef Fridman, director in Convocation Hall
15 8:00pm Faculty Recital: Richard Troeger featuring the debut of the Department's new harpsichord Convocation Hall	16	17	18 8:00pm Master of Music Recital: Rick Benson, conductor - UofA Wind Ensemble & Salisbury Symphonic Band Convocation Hall, free admission.	19 3:30pm Lecture: Christopher Lewis, 2-32 Fine Arts Bldg.	20 8:00pm Visiting Artists Recital: Ivan Zenaty, violin & Antonin Kubalek, piano in Convocation Hall	21
22 8:00pm ENCOUNTERS IV in Convocation Hall	23	24 8:00pm Master of Music Recital: Jei Yin, clarinettist in Convocation Hall, free admission.	25 8:00pm Symphonic Wind Ensemble, William Street, director in Convocation Hall	26	27 8:00pm Concert Choir Concert, Debra Ollikkala, director Convocation Hall	28
29	30 8:00pm Stage Bands I & II, N Corlett & R Baril, directors in Convocation Hall	31 8:00pm Chamber Music Concert, with student ensembles Convocation Hall				

Department of Music
University of Alberta

April 1992
Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 8:00pm Chamber Music Concert, with student ensembles in Convocation Hall.	2 8:00pm Graduate Composers Concert in Convocation Hall Free Admission	3 8:00pm Marnie Giesbrecht, organist, and Madrigal Singers with the ESO at West End Christian Reformed Church	4
5 3:00pm Concert Band Concert, William H Street, director 8:00pm University Symphony Orchestra Concert, Malcolm Forsyth, director. Both in Convocation Hall.	6	7 8:00pm Master of Music Recital: Tricia Edwards, pianist in Convocation Hall, free admission.	8 12:10pm Noon-Hour Organ Recital with student organists	9 8:00pm Master of Music Recital: Richard Vander Woude, organist, in Convocation Hall, free admission. Last day of classes.	10	11
12	13	14 8:00pm Improvisational & experimental composition recital by students in Music 259 & 581, Convocation Hall free admission.	15	16	17 Good Friday University buildings closed.	18
19 Easter	20 Easter Monday. University buildings closed.	21	22	23	24	25
26	27	28	29	30		

May Recital:

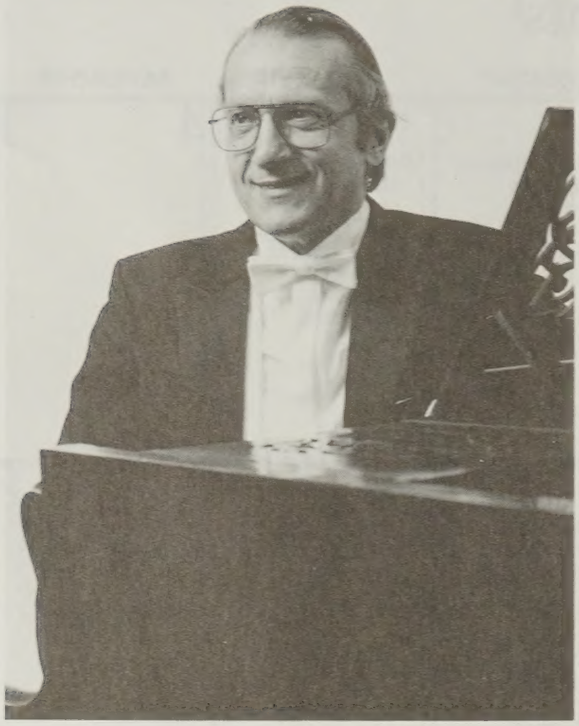
Master of Music Recital:

John Murray, tenor

Wednesday, May 13, 1992 at 8 p

Convocation Hall Free Admission

Northern Alberta Summer Piano Master Class



Helmut Brauss

By popular demand, we are once again collaborating with the Faculty of Extension to bring you a summer piano master class. August in Edmonton will once again resonate with the sound of classical music and, judging by the comments of last year's participants, it can't come soon enough. "The combination of master classes, individual lessons and concerts offers something for everyone "...the organization was excellent...the concerts were magnificent...the instructors were impressive...a fruitful and precious experience...would like to participate again."

The event this year will be held in Edmonton from August 9 to 22, 1992. The core of the activities will again consist of daily master classes in Convocation Hall with the renowned pianists Helmut Brauss and Stephane Lemelin, complemented by private studio sessions with the two instructors. Public performances in Convocation Hall and around the city will play an integral part in the students' activities.

If you would like to be considered for the master class, make a note that May 1, 1992 is the deadline for receipt of applications. Send us a brief curriculum vitae, a list of the repertoire you have studied in the past two years and a cassette recording containing your performance of at least two works of contrasting styles. Remember: only a limited number of places are available. We'll let you know by June 1 if you are successful.

Tuition fees for active participants are $450.00. Auditors $10.00 a day ($7.00 for students) or $70.00 for two weeks.

Last year students came from all over Alberta and as far away as Japan to share their love of music. Come and join us!

Please call the Faculty of Extension for additional information and application forms at 492-3034.

Stéphane Lemelin

Visiting Artists: Ivan Zenaty, violin and Antonin Kubalek, piano

Czechoslovak community and Department co-sponsor concert

Thanks to the generosity of Edmonton's Czechoslovak community, a unique collaboration between the Department of Music and the Czechoslovak Society of Arts and Sciences (SVU) of Alberta will bring to this campus the internationally renowned pianist Antonin Kubalek in recital with Ivan Zenaty, winner of the 1982 Tchaikowsky international violin competition. The concert will be devoted entirely to the music of Antonin Dvorak. The 150th anniversary of his birth was overshadowed by the Mozart festivities last year but in the hands of Kubalek and Zenaty, his legacy will be justly celebrated.

Czech-born pianist Antonin Kubalek concertized extensively in Europe and his reputation as a recording artist and a professor at the Prague Conservatory grew rapidly. After emigrating to Canada in 1968 he re-established his career. Glen Gould was instrumental in Kubalek's success by producing a recording of Korngold's Second Piano Sonata. Literally hiding in the rafters during later recording sessions, Gould admired Kubalek's "rare mix of improvisatory freedom and structural control." Kubalek's performances have continued to draw praise from all over the world. As a contributor to music-making in Canada, he has commissioned and recorded new works by Canadian composers. He serves on the teaching faculty of the Royal Conservatory of Music in Toronto and is heard in Edmonton frequently on CBC Radio.

Violinst Ivan Zenaty's success in Moscow was capped by a victory in the Prague Spring international competition in 1987. That same year he toured Europe with the International Youth Philharmonic under conductor Jiri Belohlavek. A year later he took private lessons from Josef Suk (Dvorak's great-grandson) and was featured soloist with the Prague Symphony Orchestra (FOK). In 1989 he was awarded the title of laureate at the UNESCO International Tribune of Young Interpreters and a year later made his debut with the Berlin Symphony Orchestra. He has recorded and concertized all over the world, playing with such famous orchestras as the Czech Philharmonic, the Stuttgart Radio Orchestra and the English Chamber Orchestra. His rare talent is fittingly displayed on a rare instrument made by Guiseppe Guadagnini.

Antonin Kubalek

Ivan Zenaty

We would like to thank the Czechoslovak Society of Arts and Sciences of Alberta for their initiative which promises a wonderful musical evening. See Program Previews for concert details and contact the Department of Music or Professor Paul Jelen, Department of Food Science (tel. 492-2480) for further information.

Richard Eaton Singers
Forty and Flourishing

If you are an oak tree, forty years may not be a particularly significant milestone. If you are the Richard Eaton Singers, an Edmonton choir of modest beginnings that has continued to grow and thrive for that period of time, it is reason for a major year-long celebration with bells and whistles!

Richard S Eaton, head of music at the University of Alberta from 1948 to 1968, formed the University Singers in response to a request from faculty members and Mixed Chorus alumni who wanted to sing in an adult choir under this ebullient, witty, demanding choral conductor. The thirty-strong University Singers made their first public appearance in December of 1951 in two campus recitals of Christmas music.

Richard Eaton always had a vision that his choir would one day perform the great choral literature in live performances in Edmonton. That the choir -- renamed the Richard Eaton Singers in 1969 in memory of its founder -- has grown to its present size (150+) and stature as a major amateur choral force in Canada is due largely to the dedication of its four musical directors, all Department of Music faculty members -- Richard Eaton, Alexandra Munn, Larry Cook and currently Leonard Ratzlaff, now in his eleventh year at the helm. In forty years nearly 1400 singers have passed through the ranks.

The 1991-92 RES season is one full of special events: a series of Christmas and spring concerts in nursing homes and seniors' lodges; singing the national anthem at Eskimo and Oiler games; an appearance at the Alberta Music Conference in Red Deer; a joint appearance with Pro Coro, Da Camera and the Alberta Youth Choir in a benefit concert for the latter, and three performances with the Edmonton Symphony

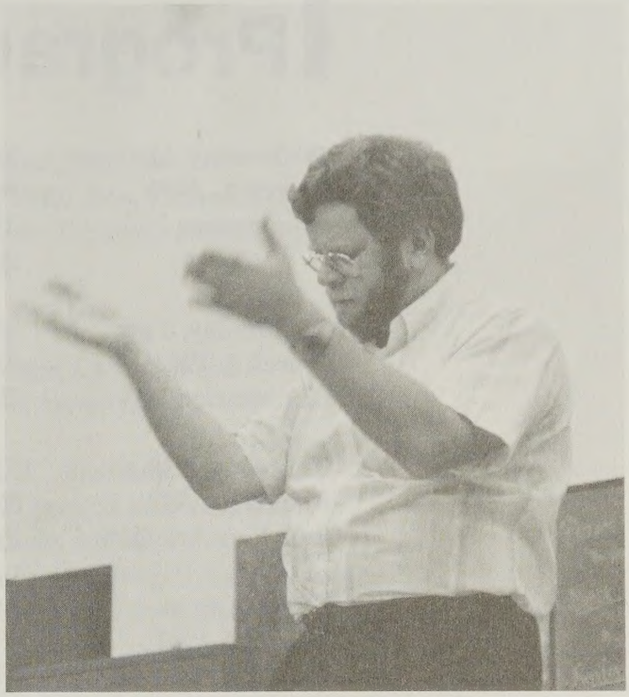
Richard S Eaton

(Messiah, Elijah, Beethoven's *Ninth/Choral Fantasy).*

The season will culminate June 26-27 in a joyous celebratory weekend for current and past members. A concert of choral favourites will take place in All Saints' Cathedral with past conductors sharing the podium with Len Ratzlaff, and opportunities for audience participation. A work specially commissioned from Imant Raminsh will be premiered. A reception will follow, at which a portrait and commemorative plaque honouring Richard Eaton will be unveiled (both to hang in Room 1-29 of the Fine Arts Bldg.). A choir history booklet has been produced and will be available. On Saturday there will be a display of memorabilia in the Fine Arts building; an afternoon choral workshop will give everyone a chance to sing more past and current repertoire. A tree planting will take place outside the Fine Arts Building, and the courtyard will resound with melodious sounds. A grand reception and birthday dinner, with speeches, surprise entertainment and more singing, will conclude the RES fortieth birthday party.

And wait till you see what we have planned for our fiftieth!

by Margaret C Matheson



Leonard Ratzlaff

Helman's Helpers

There's a concert at Convocation Hall tonight. You're on your way there now, the porch light of the old Arts Building beckoning through the trees. Once inside, you cross the graceful sunken foyer, up the stairs and along the connecting hallway to the concert hall. Outside the entrance stands a ticket table and at the table sits a Helman's Helper. Perhaps it's Chris or Debra, Heather, Julie, Jeri-Mae, Marcia, Pamela, Pattie, Roger, Sharie, Shonda, Scott or Tanya. The species is rare and precious, dedicated to the cause of music and the protection of the environment, in this case Convocation Hall. The Ticket Takers are nocturnal, hovering around the entrance until latecomers have been admitted, whisking the caterers into the Lounge at intermission and whisking them out again when the reception is over. The House Managers are a solitary, independent breed, who serve the special needs of the outside booking. The Stage Managers do not seem to sleep at all. From early afternoon they're onstage, marking with colored tape the positions of music stands, chairs, pianos and choral shells. High above them, in the sound room or on the catwalk, stalks their leader, Chris Helman, checking this, testing that, making sure that the system will not fail...parts of it are very old. Sneakered and jeaned by day, the Stage Managers emerge, suited and sleek, at night under the stage lights, arranging and rearranging, their choreography smooth and swift. Backstage, black-garbed and soft- shoed, Chris Helman stands poised but relaxed. Convocation Hall is in good hands.

A Farewell Note . . .

We would like to thank the faculty and staff of the Department of Music for sharing with us your knowledge and experience. We laughed . . . we cried . . . and we all learned a great deal.

BMus class of '92

ps: Don't heave a sigh of relief just yet - we might be back!

Program Previews

Wednesday, 12:10 pm
March 4, 1992
Convocation Hall

Noon-Hour Organ Recital: Trudy Olford, Stillman Matheson, Christopher New and Marnie Giesbrecht, organists; Darren Salyn, percussion.
The program will include works for organ and percussion and works by Buxtehude and Mendelssohn. Free admission.

Wednesday, 8 pm
March 4, 1992
Convocation Hall

Visiting Artist Recital: Jeff Bradetich, double bass *(biography on page 7)*
The program will include works by Schubert, Bach and songs from Broadway. Admission: $7./Adults and $5./Students & Seniors.

Thursday, 3:30 pm
March 5, 1992
2-32 Fine Arts Bldg.

Visiting Lecturer: Howard Mayer Brown, University of Chicago
"In Praise of Josquin and the Virgin Mary"
Free admission.

Sunday, 8 pm
March 8, 1992
Convocation Hall

Academy Strings Concert, Norman Nelson, director.
Program: **Mendelssohn:** *String Symphony No. 10* and **Shostakovitch:** *Chamber Symphony for Strings, op. 110* Admission: $5 & $3.

Thursday, 3:30 pm
March 12, 1992
2-32 Fine Arts Bldg.

Lecture: Jolanta Pekacz, Killam Post-Doctoral Fellow, U of A
"Chopin and Parisian Salons, 1831-1849"
Free admission.

Thursday, 8 pm
March 12, 1992
Convocation Hall

Visiting Artists Recital: St Lawrence Quartet with Stéphane Lemelin, pianist. Program to be announced at a later date.
Admission: $7./Adults and $5./Students & Seniors.

Saturday, 8 pm
March 14, 1992
Convocation Hall

Opera Workshop Class Performance, Josef Fridman, director.
Performing excerpts from a variety of popular operas.
Admission: $5./Adults and $3./Students & Seniors.

Sunday, 8 pm
March 15, 1992
Convocation Hall

Faculty Recital: Richard Troeger, harpsichordist *(details about the new harpsichord on page 5).* The program will feature **JS Bach's** *Goldberg Variations,* and works by **John Bull, Girolamo Frescobaldi, Domenico Scarlatti, Daniel Pinkman** and **Francois Couperin.** Admission: $7. & $5.

Thursday, 3:30 pm
March 19, 1992
2-32 Fine Arts Bldg.

Lecture: Christopher Lewis, U of A
"Five Early Pieces: Unknown Mahler Songs"
Free admission.

Friday, 8 pm
March 20, 1992
Convocation Hall

Visiting Artists Recital: Ivan Zenaty, violinist & Antonin Kubalek, pianist
An all-Dvorak program: *Romantic Pieces, op. 75, Violin Sonata in F, op. 57, Sonatina in G, op. 100, Ballade in D minor, op. 15* and *Mazurek, op. 49. (biographies on page 9)* Co-sponsored by the Edmonton Chapter of the Czechoslovak Society of Arts & Sciences (SVU).
Admission: $10./Adults and $5./Students & Seniors.

Sunday, 8 pm
March 22, 1992
Convocation Hall

ENCOUNTERS IV. Program: **Alban Berg's** *Four Pieces for Clarinet & Piano, op 5,* **JS Bach's** *Passacaglia and Fugue in C minor, BWV 552, Tango! for clarinet, violin & piano* by **Patrick Cardy** and **William Walton's** *Façade.*
Performers: Dennis Prime, Roger Admiral, Marnie Giesbrecht, Norman Nelson, Carl Hare, Shelley Younge, William H Street, Alvin Lowrey, Brian Jones, Colin Ryan, Malcolm Forsyth. Admission: $7.& $5.

Program Previews continued

Wednesday, 8 pm
March 25, 1992
Convocation Hall

Symphonic Wind Ensemble Concert, William H Street, director.
Program will include music by **Woolfenden, Cable, Dello Joio, Tschenokoff** and **Paul Creston's** *Concerto for Marimba* with soloist Trevor Brandenburg. Admission: $5./Adults and $3./Students & Seniors.

Friday, 8 pm
March 27, 1992
Convocation Hall

Concert Choir Concert, Debra Ollikkala, director.
Program will include music by **Haydn, Brahms, Britten, Chatman** and **Lundvik.** Admission: $5./Adults and $3./Students & Seniors.

Monday, 8 pm
March 30, 1992
Convocation Hall

Stage Bands I & II, Neil Corlett and Raymond Baril, directors.
Grant MacEwan College & U of A Stage Bands will present an evening of Big Band Jazz. Admission: $5./Adults and $3./Students & Seniors.
The Stage Bands will present a concert at Grant MacEwan College's John L Haar Theatre on Sunday, March 15th at 8 pm. Please call 483-2312 for information.

Tues. & Wed., 8 pm
March 31 & April 1
Convocation Hall

Student Chamber Music Performances.
Students in Music x39 form a variety of ensembles which participate in this public performance as part of their course work. Free admission.

Friday, 8 pm
April 3, 1992
West End Christian Reformed Church

Marnie Giesbrecht, organist, Catherine Robbin, mezzo-soprano with the **U of A Madrigal Singers** and the **Edmonton Symphony Orchestra** directed by **Uri Mayer.** Works by Respighi, Raminsh, Brahms & Saint-Saëns. (10025-149 Street). Ticket information from the ESO Box Office: 428-1108.

Sunday, 3 pm
April 5, 1992
Convocation Hall

Concert Band Concert, William H Street, director.
Program will include music by **Piston, Hook, Grainger, Prokofiev** and **Creston.** Admission: $5./Adults and $3./Students & Seniors.

Sunday, 8 pm
April 5, 1992
Convocation Hall

University Symphony Orchestra, Malcolm Forsyth, director.
Program: **Sibelius** *2nd Symphony,* **Copland** *El Salon Mexico* and **Schumann** *Piano Concerto* with soloist Roger Admiral. Admission: $5. & $3.

Wednesday, 12:10 pm
April 8, 1992
Convocation Hall

Noon-Hour Organ Recital: Graduate and undergraduate student organists
Program will be announced at a later date.
Free admission.

From March through to August, a variety of events will be taking place from undergraduate and graduate student recitals to concerts presented by a variety of Edmonton music organizations. Information on these events can be obtained by calling the Department of Music at 492-3263.

Department of Music
University of Alberta, Edmonton

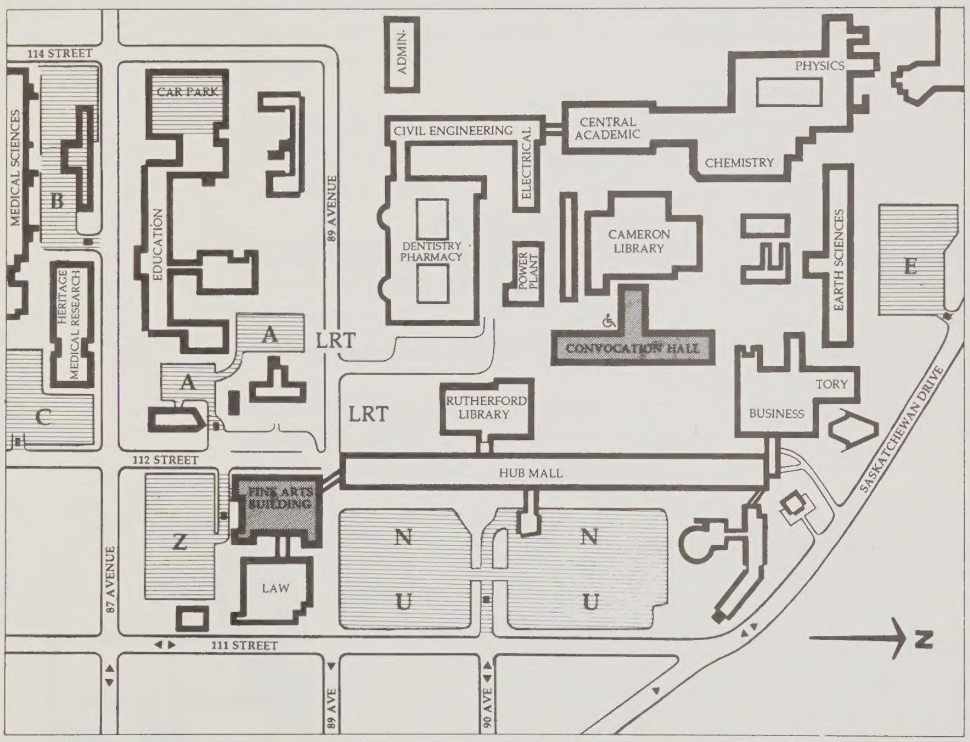
General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the southwest side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors for all Faculty, Visiting Artists and Encounters concerts. Student Ensemble concerts tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

Campus Map



Designed by L.C Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

Student Recitals

Students in their third and fourth year of the Bachelor of Music performance programs are required to present a public recital as part of their course work. Presented in Convocation Hall, these recitals take place at 5 or 8 pm and are free of charge.

Students in the Master of Music and Doctor of Music performance programs are also required to present public recitals to complete their degree. These also take place in Convocation Hall free of charge.

Many music students also present non-compulsory recitals in Convocation Hall during March, April and May.

Because these recitals are often rescheduled, we are unable to include the undergraduate recitals on our Concerts and Events Calendar. For current information regarding these events please call our Concert & Events hotline at 492-3263 (24 hours).